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Ceramics MONTHLY



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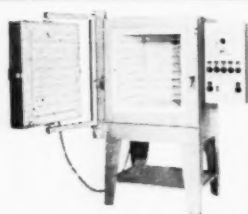
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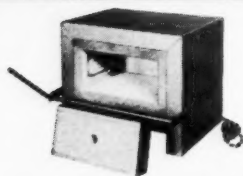
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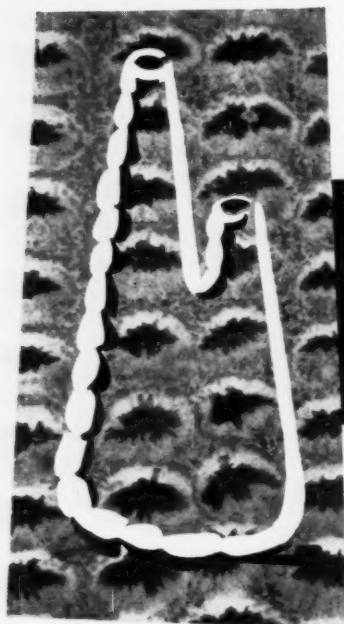
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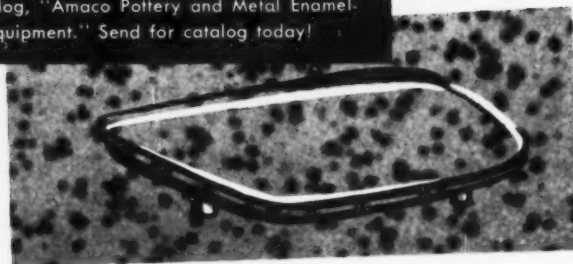
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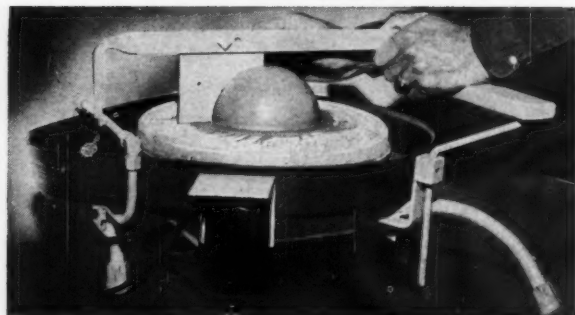
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Ceramics MONTHLY

VOLUME 9, NUMBER 9

NOVEMBER • 1961

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ON OUR COVER: World-famous potter Angelo C. Garzio is pictured scoring a wheel-thrown pitcher preparatory to attaching the handle. Mr. Garzio's feature article, "Pull Your Handles," in this issue gives his views on the making and placing of the handle, and the accompanying illustrations record each decisive step in the process.

Editor **Thomas Sellers**
 Art Director **Joe Schmidt**
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 Advertising Production **Betty Owen**
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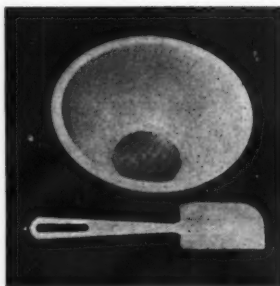
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Letters

Share your thoughts with other CM readers—be it quip, query, comment, or advice.

All letters must be signed, but names will be withheld on request.

Address: The Editor, *Ceramics Monthly*, 4175 North High St., Columbus 14, Ohio.

STANDARD OF EXCELLENCE

. . . may I congratulate you on the continuing improvement of CM. Its form, scope and content are, to my mind, setting a standard of excellence for this kind of publication.

JAMES MARVIN
Ceramics Instructor
Abraham Lincoln High School
Philadelphia, Penna.

AND DITTO

On the whole, (CM is) very interesting, though some of the articles illustrated, though doubtless showing mastery of techniques, are downright freakish. To me, good potting has a timeless element, pleasing in 1960 A.D. as well as in 500 B.C. Just to be "different" is not a true standard of excellence.

MRS. KERMIT D. OYLER
York, Penna.

CM AT CAMP

This summer was spent as Craft Head at a girl's camp, after a 20-year absence

from camping. I found myself using ceramics as a big part of my program and CM was my basis. I had four wonderful back issues which gave me all I needed for my program. I felt so proud of three vases built coil-by-coil, thanks to Richard Peeler's comprehensive article (October, 1960) . . . with one-hour periods, it was amazing what good results we had. My issues are stained with red clay and are well worn. I was so grateful for the ideas they gave me.

JACQUELINE SMITH
Narberth, Penna.

REPRINTS AND BACK ISSUES

I do get a great deal of help and pleasure from your constructive articles. In October and November, 1955, I have the second and third articles in a series on Human Figures. Is it possible that you may have reprinted these since? I would like to have the first article also, but I do not have the magazines that far back. I am interested in sculpting small figures,

and small Christmas items, as well.

MRS. ANNERUTH PFISTER
Middletown, N. Y.

These have not been reprinted, but back copies of the November issue still are available. The first article in the series, published in September of 1955, is no longer available. For the current list of available back copies of CM, turn to the last page of each issue.—Ed.

IMPRESSIVE "WILLIAM"

Thanks so much for sending us copies of your September issue with the pictures of "William." He looks impressive as usual. We are glad to have him so well represented in *CERAMICS MONTHLY*. I'm delighted with the credit box, and wish more like it could be used in other magazines.

LILLIAN GREEN
Manager, Public Relations
The Metropolitan Museum of Art
New York, N. Y.

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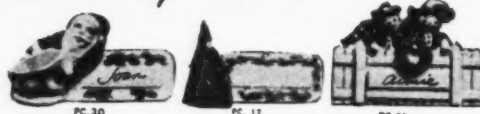
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PC. 21

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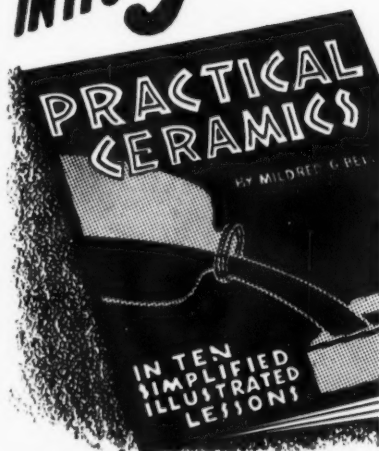
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Itinerary

Send show announcements early—

WHERE TO SHOW: three months ahead of entry date. WHERE TO GO: at least six weeks before opening.

WHERE TO SHOW

INDIANA, GREENCASTLE

November 20—December 19

Third DePauw Ceramic Show is open to ceramists working in Indiana and former residents. Media: pottery, ceramic sculpture, metal enameling, mosaic. \$500.00 in prizes and purchase awards. Entries due November 4. Information is available from: Richard Peeler, DePauw Art Center, Greencastle.

OHIO, COLUMBUS

March 2—April 2, 1962

Designer-Craftsmen of Ohio, a competitive exhibition open to craftsmen working in Ohio, is sponsored by the Beaux Arts Club and the Columbus Gallery of Fine Arts. All media; Prizes totaling \$1,200. Juror: David Campbell. Entry forms due by February 1, 1962. For information and entry blanks, write: Mrs. Charles Brown, Columbus Gallery of Fine Arts, Columbus 15.

OHIO, YOUNGSTOWN

January 1—February 25, 1962

Fourteenth Annual Ohio Ceramics and Sculpture Show, sponsored by the Butler Institute of American Art, is open to present and former residents of Ohio. Media: Ceramics, sculpture, enamel and jewelry. Over \$750 in prizes. Jury: \$2 Entry Fee. Entry blanks and work due Dec. 15, 1961. Write: Secretary, Butler Institute of American Art, 524 Wick Ave., Youngstown 2.

WHERE TO GO

CALIFORNIA, SAN FRANCISCO

November 5—December 17

"Art Treasures of Thailand," at the California Palace of the Legion of Honor.

ILLINOIS, CHICAGO

through November 26

"American Historical China," at the Art Institute.

ILLINOIS, CHICAGO

November 9—December 17

"Japanese Decorative Style," an exhibit organized by the Cleveland Museum of Art, at the Chicago Art Institute.

INDIANA, INDIANAPOLIS

November 12—26

Fourth Annual Art for Religion Exhibition features works in all media by Indiana artists. Bethlehem Lutheran Church.

KANSAS, LAWRENCE

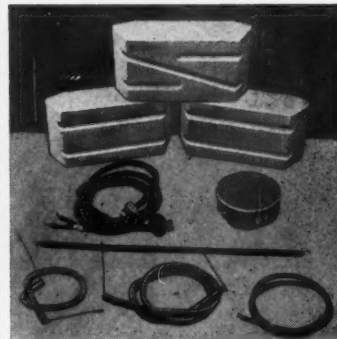
through November 26

Kansas Designer-Craftsman Show, sponsored by the Department of Design, University of Kansas, at the Union Building.

Continued on Page 10

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Itinerary

Continued from Page 9

LOUISIANA, BATON ROUGE
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19th Annual Louisiana State Art Exhi-
bition includes ceramics and sculpture.
At the Old State Capitol.

MICHIGAN, GRAND RAPIDS
through November 20
West Michigan Artists Show includes all
crafts. At the Grand Rapids Art Gallery.

MISSOURI, KANSAS CITY
through November 15
"Sardinian Crafts," Smithsonian Institu-
tion Traveling Exhibit, at Macy's Kan-
sas City.

MISSOURI, ST. LOUIS
through November 5
Eighteenth Missouri Show, at the City
Art Museum.

NEW YORK, BINGHAMTON
through November 5
Regional Art Exhibition, at the Roberson
Memorial Center.

NEW YORK, DOUGLASTON
November 12-25
Fall Show of the Art League of Long
Island, 44-21 Douglaston Parkway.

NEW YORK, NEW YORK
through November 1
"Art Treasures of China," a loan from
the Republic of China, at the Metro-
politan Museum of Art.

NEW YORK, NEW YORK
through November 11
Fall Show of ceramic sculpture and pot-
tery by the Greenwich House Potters, at
Greenwich House, 27 Barrow St.

NEW YORK, NEW YORK
through November 5
"Enamels by Marguerite Seeler" and
"Contemporary Craftsmen of the Far
West," at the Museum of Contemporary
Crafts.

NEW YORK, NEW YORK
through December 31
"Art and Life in Old Peru" features
many rare treasures, including ceramics,
from both Peruvian and American col-
lections. At the American Museum of
Natural History.

NEW YORK, NEW YORK
Continuing
"Ancient Works of Art" includes Per-
sian pottery and sculpture, at the H. D.
Motamed Galleries, 58 East 79th St.

NEW YORK, SYRACUSE
November 15-December 15
"Enamels," Smithsonian Institution Travel-
ing Exhibition, at the Lowe Art Center.

NEW YORK, UTICA
November 15-January 31, 1962
"Japan: Design Today," Smithsonian
Traveling Exhibit, at the Munson-Wil-
liams-Proctor Institute.

OHIO, CANTON
through November 15
Fourteenth Annual Fall Show includes
ceramics, enamel and sculpture by artists
of northeastern Ohio; at the Canton Art
Institute.

Continued on Page 35

Willoughby

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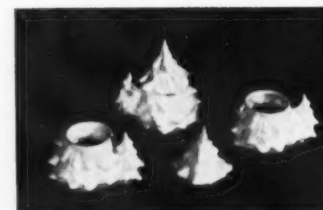


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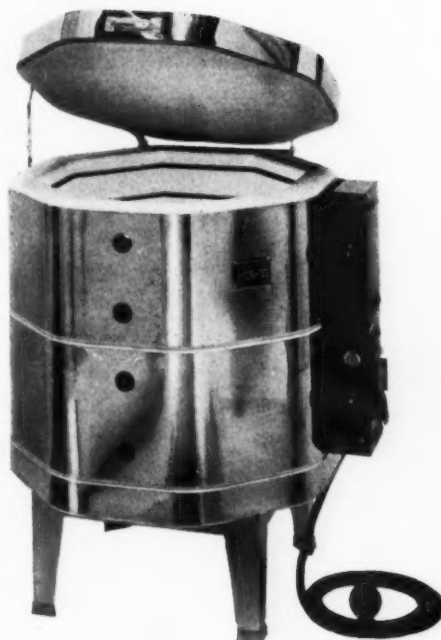
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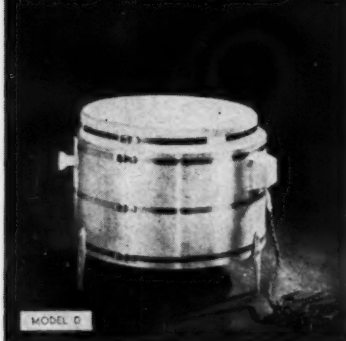
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MODEL D

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MODEL D WITH DX

MODEL DX EXTENDER

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MODEL D WITH DE

MODEL DE EXTENSION (to basic unit)

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MODEL D WITH DE AND DX

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Inside diameter 11", depth 15". The Model D basic unit plus DE and DX make a kiln which affords a flexibility not found in any other kiln. When only a small firing is necessary use the economical Model D alone, and just add-a-unit when a larger kiln is required for taller or more pieces. Actually three kilns in one. Start with Model D and add-a-unit at any time.



MODEL F

MODEL F

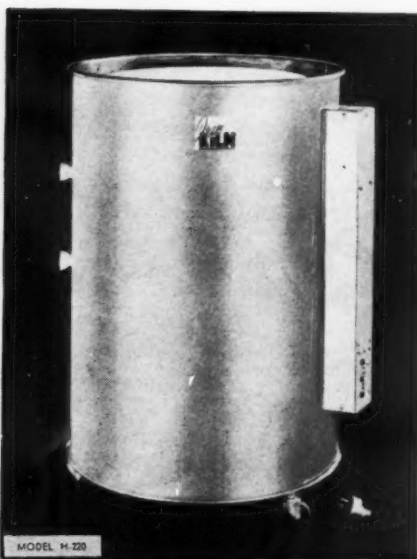
Inside diameter 14", depth 6½". A valuable adjunct to any studio for special firings. The perfect kiln for plates and platters. Handles number of small pieces with minimum use of shelves. Perfect for china painting, decals, and for firing hand-built pieces of unusual thickness. (Other kilns with capacity to handle large flat pieces cost twice as much, are too deep to operate on ordinary home circuit.) Fires to cone 017 in less than three hours, to cone 05 in approximately 7½ hours.



MODEL F WITH FE

MODEL FE EXTENSION

An Add-a-Unit to the Model F. Doubles capacity, increasing depth to 13". Will fire tall figurines as well as large platters, etc. Add or remove FE as required. No complicated electrical arrangement. Just plug FE into 230V current, then plug F into special adapter on FE. Model F with FE fires to cone 06 in approximately four hours. Only 2700 watts total—it costs less than 25 cents per firing to operate.



MODEL H-220

MODEL H-220

Inside diameter 14", depth 18". Ideally suited to school, studio, or professional use. The Model H-220 is the only kiln in this price range designed to handle large plates and very tall figurines. Loading level is at convenient waist height (36"), requires no special stand, and is easily moved as it is mounted on casters. Four easily replaced elements are controlled by three heavy duty switches to give fine heat controls, with elements so arranged that heat is uniform throughout kiln, giving perfect firing control. Switches permit varying firing time from 4 to 7 hours, as desired. Operates on 220-230 volt circuit.



GENERAL SPECIFICATIONS

MODELS D and F Series are constructed of 3½" thick insulating refractory. Full aluminum jackets and adjustable take-up bands to compensate for expansion and contraction, cast aluminum legs, cast aluminum connection boxes, full size lightweight reversible lids, peephole plugs, and 6-foot U. L. approved cord. Elements are easily replaced at small cost. Electric wiring is adapted to standard house circuits. Cone 04 maximum recommended temperature.

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• Consider the shipping weights indicated in chart below and you'll realize the great savings this offer makes possible. No matter where you live (within Continental U.S.) DELIVERY IS FREE! (No packing charges ever with LAMCO.) If you're ordering for a Christmas gift, place order in November and we'll be glad to hold shipment for a specified date.

Check this chart to help you choose the LAMCO kiln or combination best suited to your particular needs:

	MODEL D	MODEL D + DX	MODEL D + DE	MODEL D + DE + DX	MODEL F	MODEL F + FE	MODEL H
							
INSIDE DIM	11" x 6 1/2"	11" x 8 1/2"	11" x 13"	11" x 15"	14" x 6 1/2"	14" x 13"	14" x 18"
OUTSIDE DIM.	18" x 15"	18" x 17"	18" x 21 1/2"	18" x 23 1/2"	21" x 17"	21" x 23 1/2"	23" x 36"
VOLTAGE	115 V.	115 V.	115 V.	115 V.	115 V.	230 V.	230 V.
POWER	1450 W.	1450 W.	2300 W.	2300 W.	1650 W.	2700 W.	3450 W.
SHIPPING WT.	75#	87#	115#	127#	120#	190#	230#

Then compare our regular prices below and agree with thousands who have found
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☐ MODEL "DE", \$26.50 ☐ MODEL "FE", \$43.50
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☐ CHECK ☐ MONEY ORDER

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Q *Answers to* Questions

Conducted by the CM Technical Staff

Q *Can colors be mixed in enameling on copper? Occasionally I want a color that I don't have and just can't wait on since I have to order all of my supplies.—M. L. K., Muncie, Ind.*

Kathe Berl discussed this in her column for March 1960. She reported that there are two basically different methods of mixing colors for enameling: One color can be fired over another fired color, or the powdered colors can be mixed together before application of the enamel to the metal. The first method can be used only with transparents or with a transparent over an opaque. To get a light purple, for example, fire on a layer of either transparent or opaque pink, then apply and fire a layer of transparent light blue.

Both transparent and opaque enamels can be used to create new shades by mixing enamels together before they are applied. The effect, however, will have a salt-and-pepper look. The grains of enamel retain their individual colors, and the eye must do the mixing. Viewed from a little distance, the enameled piece will appear to be a perfect one-color job.

Q *Do you know of any separator I can use to coat lids and ledges so that I can fire stoneware pots with the lids in place for the bisque fire?—Mrs. A.L., Hamilton, Ohio*

Carlton Ball suggested some time ago the use of aluminum paint for this to prevent sticking.

Q *Some of the commercial underglaze colors I use seem to have faded away when they come from the kiln. I have wondered if perhaps they were fired too high and were burning out. I fire to cone 05. Is this too high?—S.T.M., Racine, Wis.*

Prepared underglazes should not burn out at this temperature; most of them will fire much higher since they are designed to be used on hobby porcelain. It is probable that your color loss is due to the fact that you are not using enough underglaze color. The best way to learn how to use your materials is to make tests. On a scrap piece of clay, brush several strokes of the color. Go over some of the strokes several times so that you have samples of one, two, three and four coats of color. Glaze and fire these so that you can judge your results.

Q *Can regular paraffin be used for wax resist work? The only material I have seen listed for wax resist is the emulsion.—Mrs. O. G., Hillside, Ill.*

Regular paraffin can be used for wax resist and frequently is. The wax resist emulsion is easier to use since it already is in a liquid form, and since brushes used for this work can be cleaned with soap and water. If you want to use paraffin, you must heat it carefully and use caution so that it doesn't explode and burn you. The paraffin must be kept hot while it is being used, and the work must be done very rapidly with the brush to prevent the wax from hardening. Brushes must be cleaned in a solvent.

All subscriber inquiries are given individual attention at CM; and out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



PULL YOUR HANDLES

by ANGELO C. GARZIO

Handles Pulled Directly
on the Pot Give Work a
Sense of Organic Unity

HANDLES can be compared to the organic structure of a branch stemming from a tree trunk, imparting a sense of unity to a piece of pottery. All too often, however, a good pitcher or pot is ruined by a poorly formed, weak looking or ungraceful handle. And yet this need not be the case, for with a little practice the potter can make a sound, graceful handle by pulling it directly on the pot, thus giving his work the same sense of organic unity that is found in nature.

The advantages of this direct application and formation of the handle are readily apparent. The size and contour are better adapted in terms of the total form, if the handle is shaped directly on the pottery form. Too, if the handle is attached, pulled and shaped on the pot when it is sufficiently firm to be safely held, there is little likelihood that the handle will later pull away from the vessel. This also eliminates the need for slow drying in a damp box.

When a handle of sufficient length has been pulled, the potter must decide what shape it should have. Assuming that the upper shank of the handle is attached at the point where the most leverage will be needed, its contour will depend principally on the total form, with the foot, body, neck and spout dictating the curve of the handle. The potter must consider whether the vessel is sufficiently large to need the grasp of all four fingers and thumb, or if one or two fingers and the thumb will suffice for the

Please Turn the Page



1. WHEN the pitcher is sufficiently firm to be safely held but is not quite leather hard, the area opposite the spout where the handle will attach is scored. This scoring enables the handle to better adhere to the pot and lessens the danger of breaking loose when drying.



2. A CONE of clay somewhat stiffer than used for throwing and thick enough at one end to be grasped by the left hand is tapered at the opposite end. The right hand is dipped in water and, with the forefinger bent to rest on the ball of the thumb to form an oval shape, the handle is pulled to the proper length and size.



3. WHEN the handle is sufficiently long and tapered, it is cut on a wire according to the angle at which the handle will spring from the pot. It could be nipped off between thumb and forefinger, but the cutting method lessens the danger of distorting the butt area where attachment will be made.



4. THE THICK end of the handle is flared out by squeezing or pinching the edges where the handle was cut. This will give the attachment strength and the appearance of organic growth.



5. AFTER some slip has been applied to the scored area of the pot, the butt of the handle is welded onto the pot with a circular movement of the thumb around the top and the forefinger underneath until the attachment has fused the handle to the pot.

proper leverage. In most cases, a good rule to follow is to allow only enough room from the loop to the bottom attachment to enable a comfortable and safe lifting of the pot. To avoid the danger of chipping or breaking, the handle should not protrude excessively from the body.

It must be remembered that handles serve not only the functional need but an aesthetic one as well. The curvilinear quality of this appendage can and should be utilized to enhance the general decorative aspect of the pot.

The old adage "Practice makes perfect" holds especially true in this important phase of pottery making. The more handles that are pulled, the greater the ease and fluidity of movement of the hands when attaching and shaping the handles. Constant observation and awareness of pottery with handles, both of the past and present, will greatly assist the ceramist in sharpening his sensitivity to different varieties and shapes. ●



6. THE HANDLE is ribbed on both sides so as to impart to it the assurance of its ability to lift easily and hold the vessel and its contents. Ribbing is done by running the ball of the wet thumb on both the left and right upper sides of the handle until a definite oval structure is apparent.



7. THE HANDLE now is bent to its best form according to the shape of the pitcher. When the curve is sufficiently pleasing according to the over-all design and the function it needs to serve, the bottom is pressed home. Both sides of the end are sealed with a quick flourish and any left over clay is whisked away.



8. THE FINISHED PIECE shows the balance achieved between the various parts with the handle playing an important role in their unity. Finished pots by Mr. Garzio (page 15) are of stoneware clay, reduction fired to cone 13, and with iron brush decoration.



ABOUT THE AUTHOR

Angelo C. Garzio is an Assistant Professor of Art at Kansas State University, where he teaches ceramics and general crafts. In two tours of foreign travel he has visited extensively in Italy, France, England, Switzerland, Austria, Finland, Norway, Sweden, Denmark, and Belgium.

Mr. Garzio has an impressive record of one-man shows and representation in regional, national and international exhibitions. He was an invited artist-potter exhibitor in the American Pavilion at the Brussels World's Fair, the XXth Ceramic International, the U. S. Information Agency Craft Exhibit touring Europe, and the Second International Ceramic Exhibition at Oyster, Belgium. An exhibit titled "An American at Arabia" was devoted to his work at the Arabia Showrooms, Helsinki.

A famous master of brush painting discusses the application of his traditional art to ceramic decoration

JAPANESE BRUSH DECORATION



JAPANESE CERAMICS were first made around 5000 B.C. These very first products are known as Jomon (Rope pattern) earthenware. Colored pottery was being made in the Yayoi Period, which started around 300 B.C. Thus, ceramic art predated the art of Japan in the early time of the world's civilization.

After the development of ceramics came the art of painting; this started in the sixth century. Both ceramic art and the art of painting progressed through many centuries side by side, but without the meeting of the two until about 500 years ago when ceramics with paintings on them became very popular.

Japanese brush painting in monotone, which developed in Japan in the 14th century, encouraged a great deal the heightening of the art of ceramics. Since Japanese brush painting is done with a minimum of strokes and is simple in composition, it can easily be done on the surface of ceramic work leaving much space which in America is called "negative space." This negative space is, to the Japanese way of thinking, the very important space called "the world" where the subject of the painting (a bamboo branch for instance) would grow out into.

You will often notice that Japanese brush painting is done only on one side of the entire painting area or the subject may start from one corner at the bottom of the area leaving much white, blank space on the other side or corner. These spaces suggest nature or the great world which accepts the growth of the subject. Thus, the subject is always alive, just as the artist who paints the subject is alive and pouring his spirit into the subject.

The bamboo, pine and plum are called the three "auspicious" trees in Japan. We use paintings and designs of these three trees for happy occasions. Each one has different and precious meanings. Bamboo is one of the most popular subjects in Japanese painting. The bamboo is the symbol of honesty since the bamboo trunk grows straight; it is hoped that children grow as the bamboo—straight into the world—not by a crooked path. Bamboo is also the symbol of strength since it is so strong that it does not break even when covered with much snow or



by TAKAHIKO MIKAMI

when blown by a strong wind.

The pine is favored for being "always same" because of its evergreen leaves. And the plum is admired for its fragrance and beauty and because it blooms quietly even in the snow and when most other flowers are not in bloom in the cold winter of Japan.

SELECTING THE MATERIALS

All Japanese brushes look more or less alike. However, there is a difference between a painting brush and a writing brush. If you use the writing brush for painting, the hairs will soon come off as the method of gluing is different.

I can frankly say that many of the brushes imported from Japan are without the approval or inspection of the Japanese artist. They are merely merchandise traded between exporters and importers. I have been teaching Japanese brush painting on educational television in the United States these past four and a half years and I have found that many of my television viewers cannot paint well because they do not use the proper brushes. Recently, I finally found it necessary to place an order myself with the best brush maker in Japan to make the most suitable brush for both purposes, painting and writing. In other words, a brush that can be used for either purpose.

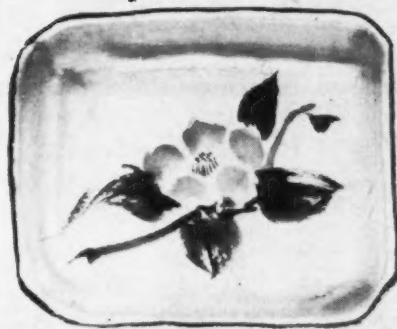
When you practice Japanese brush painting before you actually paint on ceramics, you will need a few other materials besides the brush:

SUMI INK STICK. This is usually a black color ink stick made of vegetable or wood carbon. Cheap Sumi ink sticks are often made of other substances such as tar, but they still look quite similar to the ink sticks of good quality. Dealers often tell you that good Sumi has the fragrance of incense but this does not necessarily mean anything. It is only a way of making Sumi.

SUZURI INKING SLATE. The Suzuri is the ink-making slate made of stone. You pour water into the deep part of the Suzuri and rub your Sumi ink stick with the water on the flat portion of the slate. Then you

TAKAHIKO MIKAMI has been teaching Japanese brush painting and other art forms of Japan over 52 educational television stations all over the United States. The success of these films has been such that the various series have been repeated several times on many of the stations. His one series, "Once Upon a Japanese Time," received the Ohio State Award for Educational Television at the Institute for Education by Radio-Television in 1959. The brush painting series is currently being seen in Europe on German television.

Mr. Mikami is the director of the Japanese Art Center, School of Fine Arts, in San Francisco. This school was founded in 1957 to introduce the old traditional arts of Japan to people in the United States, both through classes held at the Art Center and by correspondence courses. Mr. Mikami is the author of "Japanese Brush Painting," "You and Japanese Brush Writing" (in collaboration with K. Tanahashi), and the recently published "Art of Japanese Brush Painting."



Please Turn the Page



will have good black ink on your Suzuri. The very good Suzuri which I recommend and use myself has two divided parts. One large part is used for making dark, black Sumi ink and the other portion is used to make light tones or sometimes used for red color Sumi ink. The surface of this stone slate should be like whetstone. Many cheap Suzuri are made of some kind of paste and molded. That is why they do not last long.

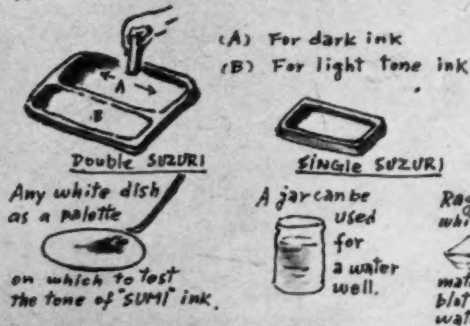
In addition, you will need a water jar, white dishes and a rag.

You can look at ceramics in two ways. One way is to look at a piece just as it is by itself. The other is to look at it when it is in use. The latter means that vases are with flowers in them and dishes are with food on them. The color of the flowers should not be disturbed by the color of the painting on the vase, nor should the shape and color of the food on the dishes be distracted by the color and composition of the painting. This is why I would like to present some simple monotone designs like those found in many Japanese paintings.

In Japan, there are some types of ceramics which are painted all over, such as Imari ware. These show the

- (A) A new brush must be rinsed in cold water and pressed out several times to soften it.
 - (B) For large strokes
 - (C) For smaller strokes
 - (D) For delicate parts
 - (E) For shading
- Use little finger to help guide you.

Rub "SUMI" ink stick on "SUZURI"



- ① Press and go down
② Press, go up and press again
③ Press and go up.
- ④
- ⑤ NODES
- Press, go around,
press again
and lift up.
- ⑥
- ⑦
- ⑧ group, press
⑨ Press, group press
⑩ Press, go up
- ⑪ — small stems
⑫ Two dots in between
⑬ and ⑭, ⑮ am ⑯

skill of professional craftsmen, with very delicate work over the entire plate or vase. They are very beautiful and precious pieces of work; however, this method and style is repeated over and over again in almost the same type of design, and has been so done for generations.

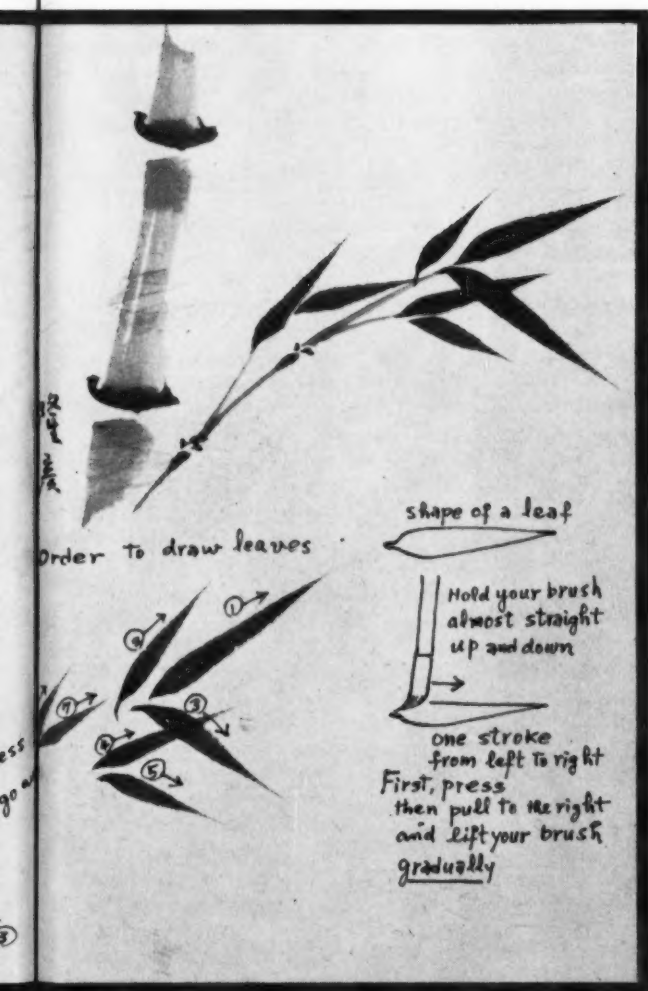
Typical work here in this country is, I observe, slightly different from that of Japan. You are creating art in the shape of a pot, in the color of a plate or in the design and composition of a painting on ceramic work. And you enjoy and create more by making or painting differently for each piece of work.

I am showing some examples of ceramic painting using only the bamboo, since bamboo is usually the first subject learned in Japanese painting.

HOW TO PAINT BAMBOO ON CERAMICS

Besides the explanation with the examples, I would like to add some techniques which are important in painting on ceramics.

1. When you first paint the trunk, be sure to use dark color for the nodes; otherwise it will not look like bamboo.
2. For the branches or the stems, do not draw wide lines. If you make them wide, it will be hard to tell which is leaf and which is stem.
3. Carefully look at the differences in tones. ●



EXAMPLES of brush painting well-adapted to the ceramic medium are by the author, Takahiko Mikami.

CLAY TESTING AND PROCESSING

by AUDREY OAKS

In a previous article ("Dig That Crazy Clay," September 1961 CM), teacher Audrey Oaks told how her students find and dig their own clay for use in the classroom. In this article she continues with an account of how they process and test the clay.—Ed.

MY STUDENTS and I have learned that finding a natural clay deposit is only the first step in a series of experiments and exciting discoveries in making pottery. Since natural clays from various parts of the country are quite different as to firing temperature, color and quality, we have found it necessary to make test samples on new deposits before processing it in any quantity for general use in our classes.

Although many professional potters often test clays and glazes by making test pots and glazing them rather than using tiles, I have found this an unsatisfactory procedure in working with beginning students. Even though students are aware of the many variables in pottery making, most beginners do not acquire enough skill and competence to enable them to become unconcerned about losing pieces as test pots. First pieces, however crude they might sometimes be, are highly prized by their makers, so we attempt to avoid as many disappointing failures as possible.

A very simple preliminary test may be done by scooping a couple of spoonfuls of clay from the creek bank or other clay deposit, rolling it out into a flat slab approximately $\frac{1}{4}$ " thick and cutting a strip of clay about $1\frac{1}{2}$ " x 3" in size. The clay naturally should be free of leaves, stones, sticks and other foreign matter.

Rubber wringer rolls from old washing machines make excellent clay rollers, since the heavy metal core in many of them adds extra weight and makes it unnecessary to apply much pressure. Smoother tiles result when the clay is turned over occasionally as it is rolled flat.

The strip of clay is then formed into a test tile and fired on a slab

of clay of known melting temperature. A recess is carved into the top surface of the slab for the purpose of preventing the test tile from sticking to the kiln shelf in the event that its melting temperature is much lower than anticipated.

Although some people test clay samples with flat tiles, we have found that a more accurate test may be obtained by using a tile which has a hump in the center. This can be formed by pressing the tile over a piece of dowel or by using a finger as a form in place of the dowel. A raised area such as this will more readily indicate a slump in the clay, whereas at the same temperature a flat sample might appear relatively unchanged. In addition to this, when glaze tests are done on a new clay sample the raised portion of tile provides a flow area. Since many glazes give a different appearance, depending upon whether they are applied to a flat or vertical surface, test tiles of this nature give students a better indication of the final appearance to be expected on glazed pottery pieces. A further test can be made by texturing a portion of the raised and flat areas of the tile before bisque firing. In the glaze fire this indicates how a glaze appears on a piece of pottery which has been textured.

Since most of our glazes are calculated to mature around cone 06-05, we try to find clay which will nearly vitrify and be compatible with the glazes at that temperature. Although glazes and clays can be adjusted to fit each other, we have been quite fortunate in that the only necessary step in preparing our clay is to sieve it. Other than this, the addition of coarse grog for sculpture work and fine grog for thrown pieces has been the only change we have made in the use of natural clay.

After successful test samples of clay have been fired, we proceed to process larger quantities of clay. Although some people dry and pulverize their clay before sieving out foreign matter,

we have found that mixing the clay with an excess of water to form a liquid clay slip, and then sieving it wet, is just as effective and far less time consuming. Even though most of our students stir the clay and water mixture into clay slip by hand, an electric mixer or Kitchen-Aid mixer, if available, proves to be a valuable addition to a ceramic department for the purpose of preparing clay slip.

Window screening, strainers, cheesecloth and other sieving methods might be used. However, we have gathered large quantities of clean, discarded nylon stockings which make excellent slip strainers. Our stock of nylon is seldom depleted, since faculty and students keep us well supplied. The nylon is fastened securely over a wide-mouth container and the clay slip poured through it. When this is done the nylon and any material which does not pass through nylon is discarded.

The processed slip is usually much too thin to work with and must be dried out to a more workable state. If allowed to stand, the water in the slip would eventually evaporate to the point where the clay could be handled. However, to accomplish this more rapidly we use drying bats to absorb the water from the slip. Although we have several large bats for drying clay in quantity, students often prefer to process and dry their own clay in drying bats made in shoe boxes.

Drying bats of this type are more advantageous in a school situation, since they can be made by individual students, or by groups of two or three, within a forty-five minute class period on several successive days. Being somewhat smaller in size, they can be easily made and moved even by younger children. And since the bats are fairly uniform in size, they can be stacked when not in use.

Junior high school students require from two to three periods to form the clay model for the center of the bat. This consists of a solid hump of clay which looks much like a loaf of bread

with rounded edges on the top surface and vertical sides. If the sides are tapered slightly, the removal of clay is easier when the bat is in use. The length of the model should be about 1"-1½" shorter than the length of the box; the width, about 1"-1½" less than the width of the box; and the height about ½" - ¾" less than the height of the box. This results in a bat having a thickness of ½"-¾" on all sides as well as on the base.

After the final smoothing on the model has been completed, it can be centered in the open shoe box in the same position that it was made. Although the model is made of clay, the drying bat is made from plaster of Paris. Soft plastic or rubber bowls work well for mixing plaster, since they can be easily squeezed to remove set plaster when cleaning up. Since our school cafeteria supplies us with a number of large empty food cans which can be discarded after using, we prefer to mix plaster in them. Discarding the used cans helps to prevent the disposal of plaster down the

sink and also saves on cleanup time.

Even though shoe boxes may differ somewhat in size, we have found that most standard-size shoe boxes require about the same amount of plaster. We mix plaster by using about 1 to 1½ quarts of water per box. This is put into an empty can and into it is sifted about 2½ pounds of plaster. To avoid the formation of plaster lumps in the mixture, we sift the plaster through our fingers into the water and *never* put the water into the plaster. Sifting of plaster is continued until an island of plaster appears in the center of the water. If the island of plaster disappears, we continue to add plaster until the water will absorb no more and the island remains. After the mixture has been allowed to stand for two or three minutes, it is gently stirred and squeezed free of any lumps and results in a smooth creamy solution. Tapping on the side of the can brings any bubbles to the top, so they may be skimmed off before pouring the plaster over the model in the box.

Since younger children do not react as quickly as older high school students and adults, I have them use cold water and as little stirring as possible to prolong the setting-up time.

It is well to have the box placed on newspaper and the sides supported with stones or bricks before pouring plaster over the models. Although the model will be heavy enough to remain in the center of the box without being glued down, the weight of the plaster might distort the box unless it is supported on the sides. After the plaster has been poured, the box should not be moved until the plaster has set up. This might take several hours.

By the next day the cardboard box can be removed from the drying bat, the clay model dug out and the bat scraped clean with a knife or clay tool. After the edges of the drying bat have been rounded and smoothed to prevent chipping, it can be set aside to dry. When thoroughly dry it will be ready to use for processing the liquid clay slip. ●



1. SAMPLE TEST TILE, raised in center to record glaze flow, is placed on prepared clay slab for firing.



2. TO MAKE PLASTER DRYING BAT, clay hump is formed and next will be placed in shoe box pouring form.



3. LIQUID PLASTER is poured over the clay model which is centered in the bottom of the cardboard shoe box.



4. AFTER PLASTER IS HARD, the clay model is removed from the completed plaster drying bat or mold.



5. CLAY AND WATER are mixed to make a slip which will be strained through a section of nylon stocking.



6. STRAINED CLAY SLIP is poured into the plaster drying bat to remove the excess amount of water.

Put Your Imagination to Work with

BOTTLE-DRAPEDS

by VIRGINIA SCHREINER



CLOWN shows use of just a portion of a bottle for a mold. An oblong piece of clay was draped over the top section of a bottle to make this figure.

IF YOU ENJOY the slab construction method of working with clay, you probably will have fun with a variation of it that I like and use—draping clay over glass bottles. I have very frequently seen and read about the use of sand bags, balloons, cartons, wadded paper and mailing tubes as cores for clay construction, but very little seems to have been done with the use of bottles as cores or drape molds.

Bottles appear in a stunning variety of shapes and sizes, and they are plentiful and free. Any kitchen cupboard yields up bottles for our use; trash cans abound in them; and friends always seem happy to save bottles of unusual shape or interest for our use.

While the obvious use of these handy forms would appear to be the making of pottery jars or jugs inspired by the shapes of the glass pieces used for the cores, this technique is a very good one for making slab sculpture. The different bottle shapes very often suggest human figures, animals or objects that have broad identifying characteristics. It is a constant source of amazement to



1. GLASS bottle, selected as core for sculpture, is wrapped with cloth to facilitate removal of clay from bottle later. Cloth extends beneath the glass form.

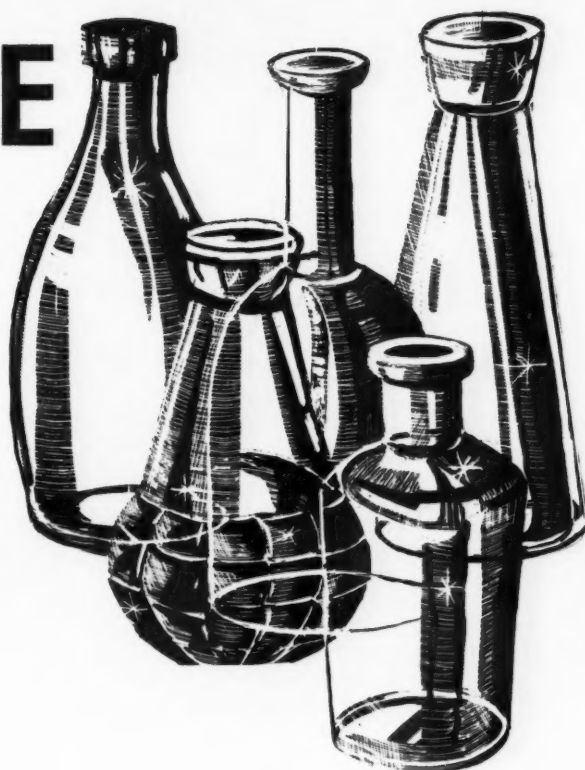
SCULPTURE

me to see the many different possibilities that emerge from the use of a single glass form when it is viewed and used by a variety of creative and resourceful students! I find that it is a good idea to keep on hand a file of clippings from newspapers, magazines, children's books and sketches of interesting things I've seen. These are an invaluable help when one sees either too much or too little when viewing a bottle shape for inspiration.

Imagination is the prime ingredient for this project, and there is a minimum of materials and equipment needed. In addition to the glass bottles, the only materials needed include clay, slip, a rolling pin and some cloth scraps. The usual underglazes and glazes are not even necessary unless you want a highly finished piece!

Using well-wedged clay, roll out $\frac{3}{8}$ " slabs on a piece of old sheeting or other scrap cloth. This gives a smooth surface to the clay; it also enables you to lift the clay slab for draping without distorting or spoiling it. Use another piece of scrap cloth to cover the bottle.

Please Turn the Page



2. BECAUSE the glass shape has a large bulge, the bottle is draped in two sections. Clay slab is carefully fitted around lower part and the seam is welded together.



3. ANOTHER slab is cut and fitted to the tapered neck of the glass core. Its seam is carefully worked together after the two slabs are connected to form the clay shape.



4. WHEN the clay has stiffened enough to hold its shape but still is pliable, the cloth is gently pulled from inside the clay, bringing the bottle form with it.



5. WITH the addition of extra clay for arms and other decorative details such as buttons, vest and tie, the abstract form begins to assume the look of a figure.



6. SLAB of clay is welded onto the bottom of the figure with clay slip to form a base. Details of feet and tail are added at this time and worked into the clay body.

This prevents the clay from sticking to the glass and facilitates the removal of the clay from the glass mold.

Wrap the clay slab around the bottle, gently pressing the clay until it conforms to the glass shape. Blend the seams carefully! One sheet or slab of clay may be used to drape the entire bottle if it is tapered or of a very simple shape. It is better to use two or more clay slabs for bulbous bottles or those with complex parts. No attempt is made to provide a base at this time.

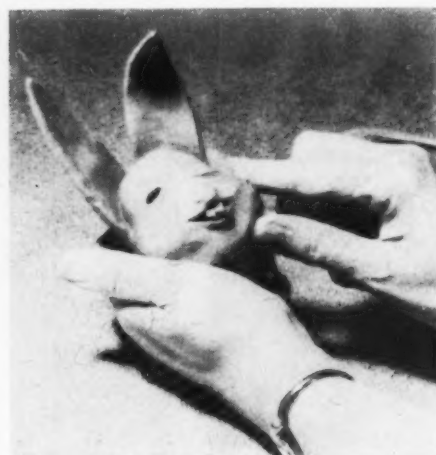
Add any parts for arms, wings, feet, tail, etc., while the clay still is pliable. This can be done either before or after the figure is removed from the mold. It is best to use clay slip to attach these, and then work them into the body of the clay.

If the work is not finished in one session, it can be covered with plastic material and it will keep in good working condition for several days.

The figures are removed from the bottles when the clay is almost leather hard. It should still be pliable, however, so we refer to its condition as early leather hard. The bottle is removed by pulling on the cloth that hangs below the bottom of the figure. The piece then is set on a prepared slab of clay which is welded on to the bottom to make a base for the clay figure or pot. In the case of sculpture, this step may not be considered necessary.

The head might be made as a removable piece or be firmly attached to the body form. This will be dictated by the form and use of the piece. A removable head could become a stopper for a bottle! In the case of a completely closed piece of sculpture, however, make an air hole in the bottom to prevent a possible "blow out" of the wall during drying or firing.

The completed pieces are set aside to dry thoroughly before firing. I usually give them a week for a complete drying out, to prevent any "disaster." The pieces can be finished in a variety of ways. In addition to the use of underglaze or engobe for decoration, they might be finished with a single glaze or with a combination of colored glazes. An interesting effect for sculpture results from leaving the bisqued clay unglazed or partially glazed. ●



7. HEAD is modeled and attached to an elongated coil which will fit inside the neck of the bottle and thus become a removable stopper for this functional piece.



8. RABBIT emerges as a piece of sculpture modeled over a salad dressing bottle. He is decorated with commercial underglazes and covered with a transparent glaze.



GIRL was draped over a tapered bottle with porcelain clay. Head and arms were modeled in flesh; clothes were sheeting dipped in green slip.



PENGUIN shape was suggested by a half-pint flask bottle. Construction was simple one-slab technique, with feet, flippers and head added.

Design For A TALL SHAPE



LID is finished in black and white underglaze to pick up and accent the black and white detail work in the figure. Finished piece can be used as covered jar, vase, decanter or as purely decorative item.



1. TOP of the jar is brushed with several coats of light brown underglaze; bottom is spun with thin applications of black from a sponge. Heavy black band between the two suggests a collar.



2. HAIR and bangs are suggested by brushing downwards with a square shader brush dipped in black underglaze. Vertical line denotes closure of robe. Hands are painted in with the face color, brown.

THE COVERED JAR that Marc Bellaire decorates for his underglaze demonstration this month is a shape that suggests its own decoration.

The severe and modern lines of this piece of greenware demand a rather sophisticated and contemporary treatment, while the shape itself gives an immediate and strong impression of looking like a human figure. The decanter-like form resembles a head and body, with the gradual flare toward the base suggesting a robe or kimono. The lid and knob immediately convey an impression of a hat or cap with a decorative tassel. Altogether, these impressions add up to a decorative scheme that almost cries out for

an Oriental figure treatment.

The contemporary treatment of the figure is carried out here both by the color scheme and the treatment of detail. Marc Bellaire chooses light brown and black for his colors, and accents them with the white of the greenware itself. Decorative details that continue the sophisticated treatment are the three-quarters view of the facial features and the sharp clean use of sgraffito lines.

The interest in this particular decoration results from the close relationship between the form and decoration, the sparing use of color, and the striking decorative treatment of the brushed and sgraffito lines. •



3. FEATURES are painted in with black and detail work on the robe is done by the sgraffito technique. Spun sgraffito lines at base suggest the hem; short vertical lines at neck furnish collar detail.



MADONNA AND CHILD WITH ACCOMPANYING ANGELS has side panels positioned at angle to allow unit to stand alone. Edges of the three panels are bound with "comes," the traditional lead of church windows.

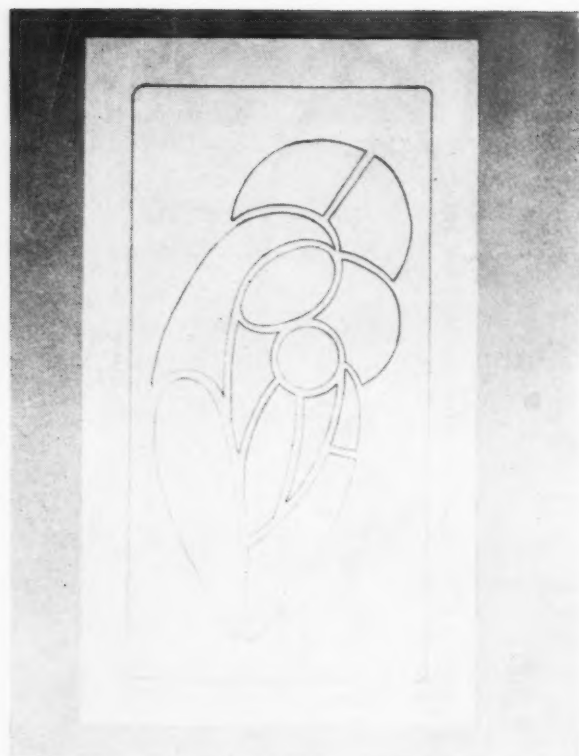
MADONNA IN INLAID GLASS

by KAY KINNEY

OUR CHRISTMAS PROJECT in glass continues along the lines of last month's article on inlaid glass. Basic cutting procedure is again stressed, this time with fewer straight lines and more curves. Although inner and outer curves require a rigid control of the glass cutter, the individual shapes are not difficult to cut.

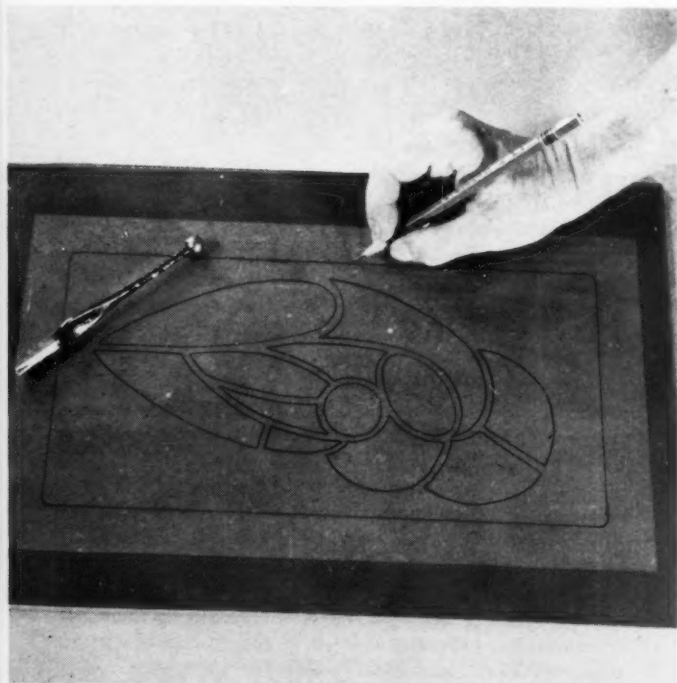
Aside from learning to use the cutter as automatically as though it were a pen or a pencil, and unconsciously applying the right amount of pressure, there is, for some of us at least, the added factor of possible distortion of the planned pattern. Optional illusion and magnification of outlines or objects viewed through transparency or translucency are well known, a good example of this being pebbles seen in a shallow river bed or stream. A stone perceived from the shore appears entirely different in shape and size than when observed from directly above. The parallax, as it is called, is defined as "the seeming displacement of a body by reason of a change in the observer's position." This condition is particularly emphasized if the sheet glass is thick, textured on one or

Please Turn the Page



1. DESIGN for the Madonna panel is made on paper with penciled lines. The panel will measure 6 x 12 inches.

2. MAUVE cathedral glass is placed over the sketch, and the outline is made on the glass with a graphite pencil.

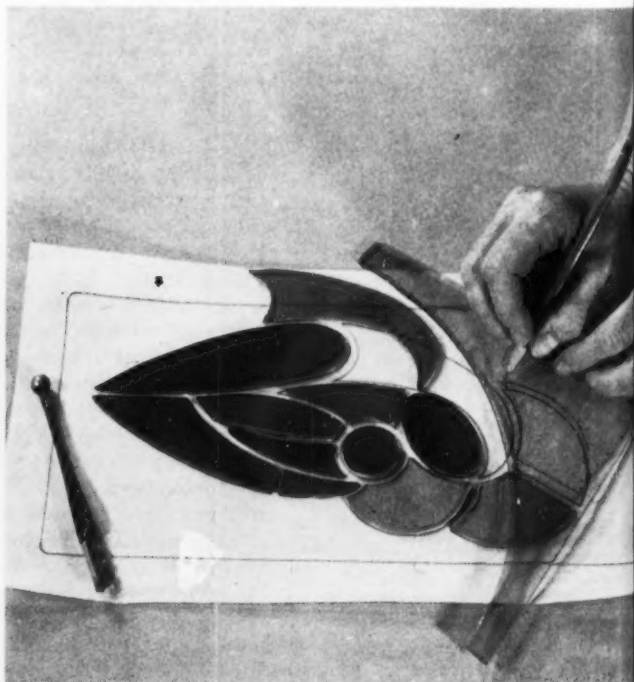


MADONNA IN INLAID GLASS

both sides, or is of a dim or dense color. It can be almost eliminated by placing the pattern beneath the glass and tracing the design on the upper surface. There are several types of glass or china markers available; a graphite pencil for metal and glass was chosen to reproduce the fine lines of this design. Wax base crayons and the felt tip ink tubes generally produce broad lines which make precise cutting difficult.

Since the Madonna theme is especially appropriate during the Christmas season, it seems fitting to execute the project in cathedral glass as being a traditional medium. A smoky mauve was selected for the basic panel; this color is light enough to permit the addition of other hues without too much change, and at the same time avoid a somber or funereal effect. Haloes are saffron yellow; the heads, indicated by a round and an oval shape, and the hand supporting the baby's head, are of a stronger mauve. Be extremely cautious in applying flesh or pink glass to this, or even a colorless base, for the transparency of glass tends to create a furiously blushing Madonna rather than a naturalistic or roseate one! Traditionally, robes are always blue, so the five sections comprising the costume range from turquoise to cobalt. Red, although glowing and beautiful, is considered to be a "selfish" color, detracting from the less vibrant colors surrounding it. Consequently, it should be used sparingly. In our design, the sole red accent indicates the baby's swaddling robe, and is a long, narrow

3. INDIVIDUAL sections are cut from colored glass. Margins or corners of scrap glass can be utilized for smaller sections.



section next to the hand and sleeve of the Madonna.

A WORD ABOUT FIRING

It has been called to my attention that I seem to recommend one cone or pyrometric temperature reading in one article, and different temperatures in succeeding articles. This can be entirely true, without any attempt to mislead the reader. The type of glass used determines the firing temperature; for example, commercial window glass, crystal, "plate," bottle glass, slag, "art" or cathedral glass, preformed cast, blown or pressed glass, and so-called novelty glass, such as beads, all fuse or melt at varying degrees of heat. In addition, the ultimate form the project is to assume must be considered. The bent piece is somewhat protected by the cavity of the mold into which the glass sags during the firing, and usually requires a slightly higher temperature than the same glass fired flat. Panels such as are shown in the article are fired flat on kiln shelves or tiles and, being evenly exposed to the atmosphere of the kiln, need less heat than a bent glass shape.

Loading the kiln is important, too. If a kiln shelf is placed too close to the glass, it can generate additional heat, deflecting it downward and causing the glass to become distorted without changing the general atmosphere or the reaction of the cone or pyrometer.

For the above reasons, I cannot predict an absolute temperature for someone else; I can only report how my own kilns perform. Usually I preface firing recommendations

with the phrase "in a kiln which bends window glass at 1500°F.," followed by the specific temperature for the current project. I use three types and sizes of kilns constantly, and none fire alike. By keeping a log on the different kinds of glass, I can translate with predictable success how each will react in the three kilns. To ascertain the right temperature for any glass in any kiln, testing is quite simple.

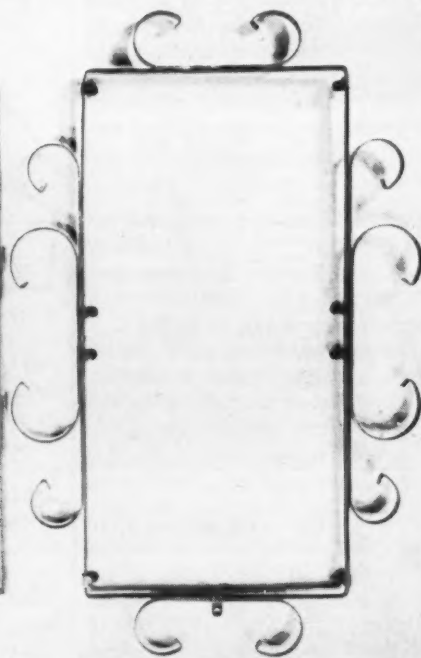
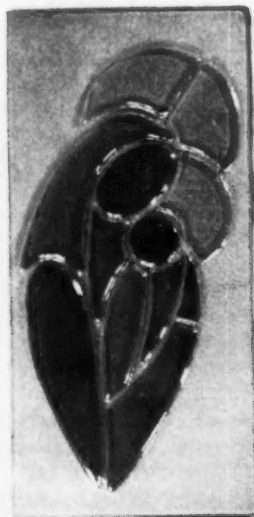
Separator or mold-coat is brushed or sprayed on the mold or kiln shelf to keep the softened glass from sticking. The decorated glass shape is placed on the mold or shelf, placed in the kiln, and fired. The kiln must be vented during the first part of the firing—the door or lid $\frac{1}{2}$ inch ajar until an 022 cone bends. This burns off any fumes, and prevents cracking of the glass due to too rapid increase in temperature. The kiln is closed when the 022 cone "tips," and is shut off when an 014 cone bends half way. High temperature (porcelain) kilns often bend the glass earlier—when the 014 cone starts to tip, or possibly at an 015 cone over.

If the edges of the glass blank are angular after firing, the blank may not have completely sagged into the mold, indicating that more heat is needed. If there are tiny needle points of glass around the edges of the blank, the piece is overfired, and less heat is needed. Somewhere between these two extremes lies the correct temperature for any kiln. Not all brands or sizes of kilns fire alike. ●

4. ALL SECTIONS are positioned on the background panel with minute amounts of glue.



5. FINISHED panel, fired to 1400°F. in a kiln which bends glass at 1450°, is shown with its wrought iron frame.



A CHRISTMAS



by KATHE BERL

ONCE again it's time to prepare for Christmas. It really is! And though we may now think that "there is no Christmas spirit this year," it will be there for sure when we start to unearth the trimmings and ornaments that have served for so many Christmases. These may have to be fixed up, of course, and we should have some new ones to add to our treasures! Our enameling techniques have helped us in this type of endeavor for quite some time, and will continue to do so.

This year I am suggesting that we make a creche. This is no ordinary creche, for the one I am suggesting can grow and grow, year after year, since more figures can be added to it as time goes by. I am not trying to give you a design in this article, but rather a technical blueprint. The figures can be done in any style—modern, conventional or peasant—that fits your particular "spirit."

All of the figures are flat, cut from copper that is not too thin (18 gauge). Each of the shapes is cut about $\frac{3}{4}$ of an inch longer than needed for the figure, to provide a tab that will fit in a groove in the base

and thus allow the figure to stand upright (Figure 1).



FIGURE 1

The stable is suggested by a frame that is a straight strip of copper bent to make two side walls and a roof. This piece also has a tab added on each side for placement in the base. The roof can be covered with straw—"enamel straw," that is. If you have ever tried to cut a very narrow strip of copper you probably have noticed that the strip curls up and refuses to be a good straight strip. Well, this is what we are going to use for straw

(Figure 2). To attach these pieces to the roof, we must punch several holes in the roof and through these lace the ends of the curled strips. They are secured by curling in the ends with

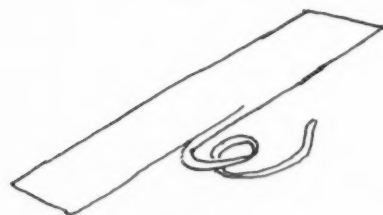


FIGURE 2

round-nosed pliers. These loops and rings of "straw" can be put to marvelous use, for we can hang angels or stars from them.

The little manger is a three-dimensional contraption, but it is easy to make from strips. Simply make two little benches, one with its sides straight down and with tabs added, and the other with the sides spread

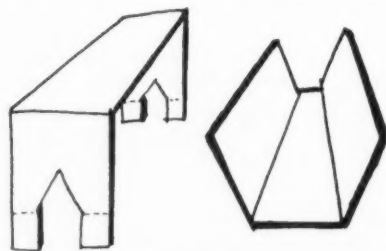


FIGURE 3

apart a bit (Figure 3). These two benches are attached to each other at the seats by inserting copper strips through holes punched in the seats (Figure 4).

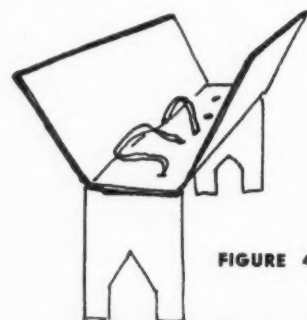


FIGURE 4

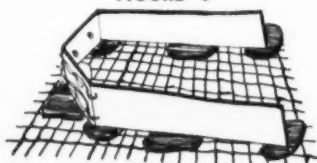
SCRECHE

The manger can be filled with more of the copper straw. Some of this can be fastened through the holes made in the benches. The baby is a flat piece of copper bent into a sitting position. It is held in place in the manger with some of the straw.

All of this has to be done before the pieces are enameled, of course. Otherwise we would have to solder the parts, and this would be quite a job. The enameling can be done by whatever technique you wish, but the easiest and most successful method of enameling the stable frame and the manger is to dip them in slush. This covers all the straw and every nook and cranny. In a previous column (April, 1961) I discussed the use of slush, which is a basic coat of white with other colors over it.

The stable frame must be fired on its side on a firing rack; it must have pieces of mica or asbestos under it to prevent it from sticking to the rack

FIGURE 5



(Figure 5). The manger can be fired upright. If the figures are fired on tripets, they may have to be flattened with a weight when they come from the kiln. The tab at the base of each one must be perfectly flat after firing.

With the enameling finished, all that is left to do is to cast the base. This can be done using concrete, plaster or casting stone. I want to describe two bases, in one of which the figures are fixed in a definite place, while in the other the figures can be shifted, or more figures added to the scene from time to time.

To make the permanent base, take a board of the size you want the base to be, and around this tie four other pieces of wood with string or cord to make a flat box (Figure 6). Fill this form with the casting mix to about $\frac{3}{4}$ of an inch from the top, then quickly insert some wire mesh for reinforcement, and continue to fill the

box with the casting material. As soon as this material is set up enough so that a piece stuck into it won't wobble, place the tab sections of the creche figures into the base. If your measurements are correct, the wire

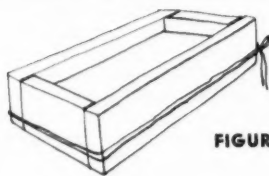


FIGURE 6

mesh reinforcement will prevent the copper shapes from sinking in deeper than they should. After the casting material is thoroughly set, untie the string and release the boards of your mold, and your creche is finished. (If you have used cement for casting, keep it moist for another 24 hours after it has set.)

The second, and more versatile, base is made in the same way as described for the permanent one. However, cardboard strips the size of the length of the mold, and wrapped in aluminum foil, are prepared beforehand. The wrapped strips must be the same thickness as the enameled pieces! The mold is filled with the casting mix, wire mesh and all. Next, the stable and manger are placed, then the strips are placed. They are pressed down into the mix to a depth of $\frac{3}{4}$ inch, one behind another like ruled lines on a paper (Figure 7).

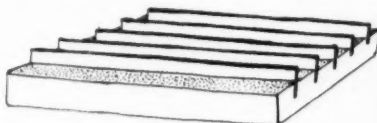


FIGURE 7

When the cast has hardened, they are taken out and the grooves remain in the cast. The figures are put in these, and can be shifted around. And, of course, more of them can be added whenever you want.

This type of mounting for a Christmas creche has several distinct advantages. The pieces have a permanent mounting when they are displayed, the figures can be moved about, and the creche can be dismantled and stored away flat since the figures can be slipped in and out of the grooves with the greatest of ease.

I hope you like the creche idea and make one for your Christmas decoration. Next month I'll be back with more ideas for Christmas. ●

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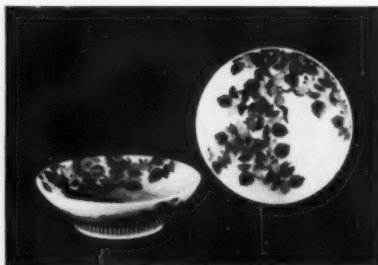
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Ceram Activities

people, places & things

ST. LOUIS ACCESSIONS

As an addition to its growing collection of Japanese art, the *City Art Museum of St. Louis* recently purchased a pair of porcelain dishes of the 18th century. These high-quality pieces, known as Nabeshima porcelain, were made in the Arita District near Nagasaki toward the middle of the Edo Period (1615-1868). About six inches in diameter, these shallow-footed dishes (pictured) are decorated with a



floral design in underglaze blue and overglaze colored enamels in red, green and yellow. Their flat, decorative character and luminous coloration is purely Japanese in taste and with their great technical perfection, the Museum feels that they are among the most beautiful porcelains ever made in Japan.

SEELER ENAMELS EXHIBITED

Cloisonne and grisaille enamels by *Margaret Seeler* are being shown at the Museum of Contemporary Crafts, New York, until November 5. While teaching at the Putney School, in Vermont, Mrs. Seeler's cloisonne enamels won a first prize in an exhibition at the Wichita Art Gallery; this led to her appointment as a teacher in the school of the *Wichita Art Association*. Upon returning to the East, Mrs. Seeler established her own studio at Westport. Margaret Seeler states that her aim is to revive the fine character of old enamel techniques but to give them new life and content.

GREENWICH HOUSE EXHIBIT

Members of the staff, the potter's organization and students presented their fall exhibition and sale of individual pottery and sculpture at *Greenwich House Pottery*, 16 Jones St., New York City. The exhibit, held from October 25 through November 1, was planned for special interest in the variety of work displayed and its many decorative uses, according to *Jane Hartsook*, director. The jurors for this event were *David R. Campbell*, president of the American Craftsmen's Council; *William J. Mahoney*, professor of Industrial Arts, Teachers College, Columbia University; and *Mrs. Frances Simches*, internationally known ceramist.

ART OF PERU

An exhibition illustrating the antiquity of Peruvian art, its variety of both tradition and form and its role in everyday life of the people, now is on view at the *American Museum of Natural History* in New York. Outstanding examples of ceramics, sculpture, textiles and metal work are included, some of them being exhibited for the first time. The materials selected represent Peruvian art covering a period of from 2500 B.C. to the 17th century A.D. The show closes January 1, 1962.

CHICAGO LIBRARY SHOW

The work of five prominent Chicago artists who had their first Art Department showing in the *Chicago Public Library* ten years ago was the featured exhibit during the month of October. A variety of small animal and bird sculptures in terra cotta and other materials was exhibited by *Gine Odell*, and jewelry in gold and silver was displayed by *Anna Halasi*.

SHOW OF SHOWS WINNER

Mrs. Robert Levin, of Salina, Kansas, was the winner of the \$500.00 Grand Sweepstakes Award in the hobby competition at the Show of Shows, held in Chicago recently. In the photo, *Jack Weber*, shown holding Mrs. Levin's winning piece,



is accepting the award from *Mrs. Eileen Kane*. *Mr. Al Kane* (left), promoter of the show, has announced that attendance for the 1961 show was 9,782. Plans are being completed for the 1962 show, which will be held at the Pick-Congress Hotel, in Chicago, August 25 through 28.

TRAVELING EXHIBIT AVAILABLE

Thirty craftsmen have their work included in the newly assembled Fourth Traveling Exhibit, arranged annually by the *Society of Connecticut Craftsmen*.

This exhibit travels in its own lightweight aluminum and wood case, and the

Continued on Page 35

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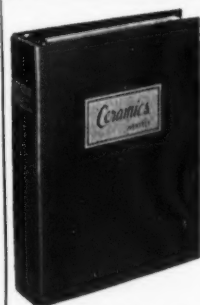
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CeramActivities

Continued from Page 34

only charge is for its transportation. It easily fits into a station wagon. In previous years, it has traveled all over the United States and has been on display in colleges, libraries, banks, craft centers, etc., and has been most enthusiastically received by all who have viewed it. It will go to Florida, South Carolina and Virginia early in 1962. Categories included in this new show are ceramics, embroidery, enamels, jewelry, metal, textiles and wood.

Many of the craftsmen included in this exhibit are nationally known. *Marjorie Walzer*, whose work is also on exhibition in the traveling show sponsored by the Smithsonian Institute, has a blue stoneware vase in the Connecticut show. A drip glaze vase by *Judy Manchester*, a planter by *Joan Mazotta*, a covered bowl by *Mary Seave*, and a stoneware vase by *Mary King Risley*, all members of the well-known Wesleyan Potters, show a wide variety of the different techniques and textures in the pottery field. Contact *Miss H. A. Haselton*, 67 Newport Ave., West Hartford 7, Conn.

SEND NEWS, and photos if available, about "People — Places — Things" you think will be of ceramic interest. Our *CeramActivities* editor will be glad to consider them for this column.

Itinerary

Continued from Page 10

OHIO, LAKEWOOD

through November 20

Chinese Ceramics and Textiles, at the Lakewood Civic Art Gallery in the Lakewood High School.

PENNSYLVANIA, PHILADELPHIA

through November 5

"Pueblo Art of San Ildefonso—A Living Heritage at Today's Crossroads," at the Art Alliance.

PENNSYLVANIA, PHILADELPHIA

November 10—December 31

Christmas Crafts Exhibition, at the Philadelphia Art Alliance.

WASHINGTON, SEATTLE

through November 5

T'ang Exhibit from the permanent collection, at the Seattle Art Museum.

WASHINGTON, SEATTLE

November 9—December 3

47th Annual Exhibition of Northwest Artists, at the Seattle Art Museum.

WISCONSIN, GREEN BAY

November 5—26

Northeastern Wisconsin Art Show includes ceramics and sculpture by Wisconsin Artists. At the Neville Public Museum.

WISCONSIN, MILWAUKEE

November 9—December 10

The 41st Annual Exhibition of Wisconsin Crafts, at the Milwaukee Art Center.

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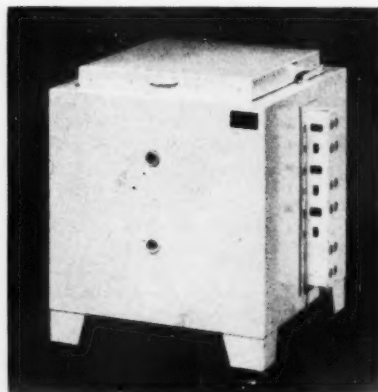
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